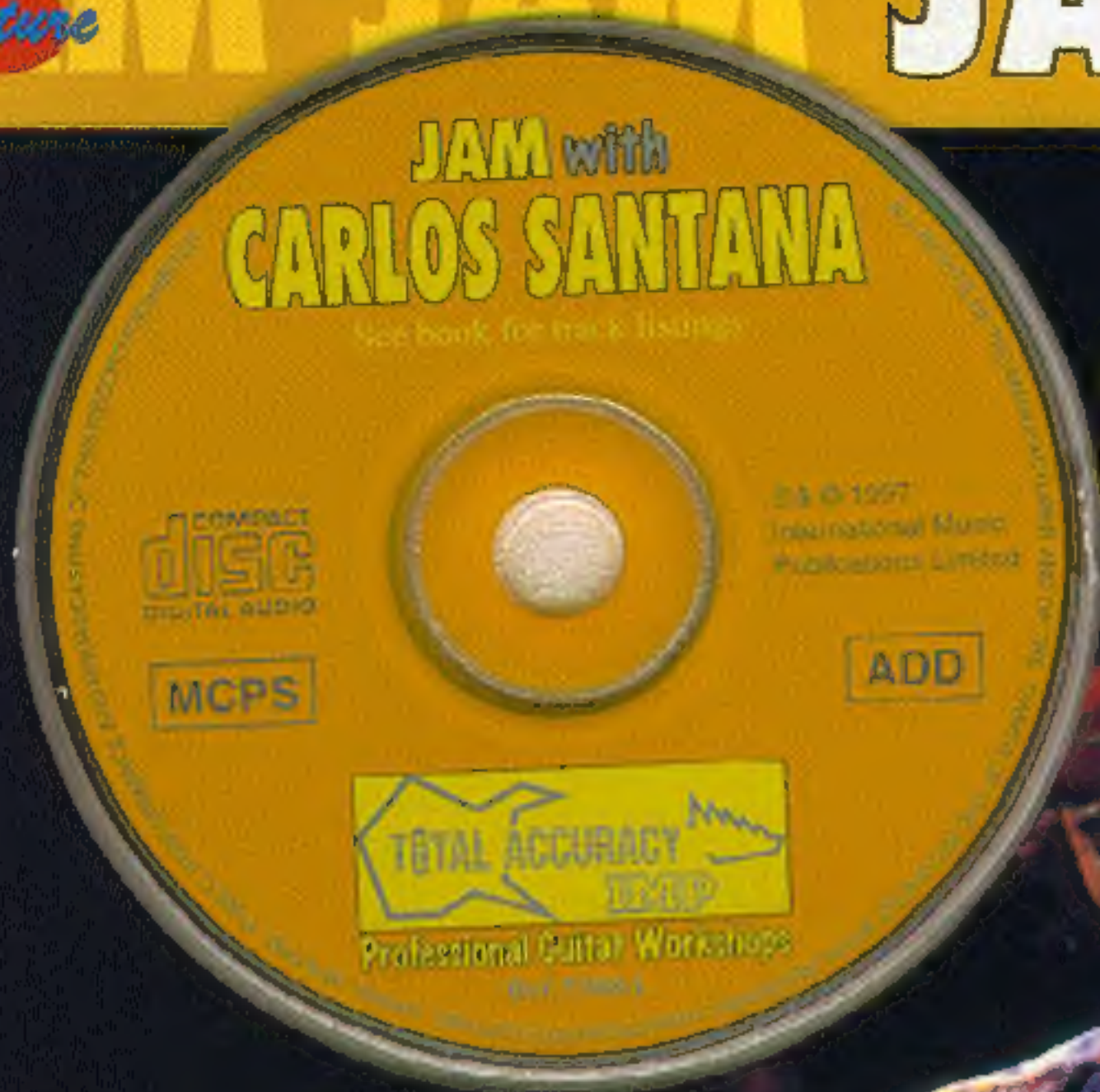


CARLOS SANTANA



**Includes superb quality, live
recorded backing tracks plus
note for note transcriptions to**

BLACK MAGIC WOMAN

SAMBA PA TI

SHE'S NOT THERE

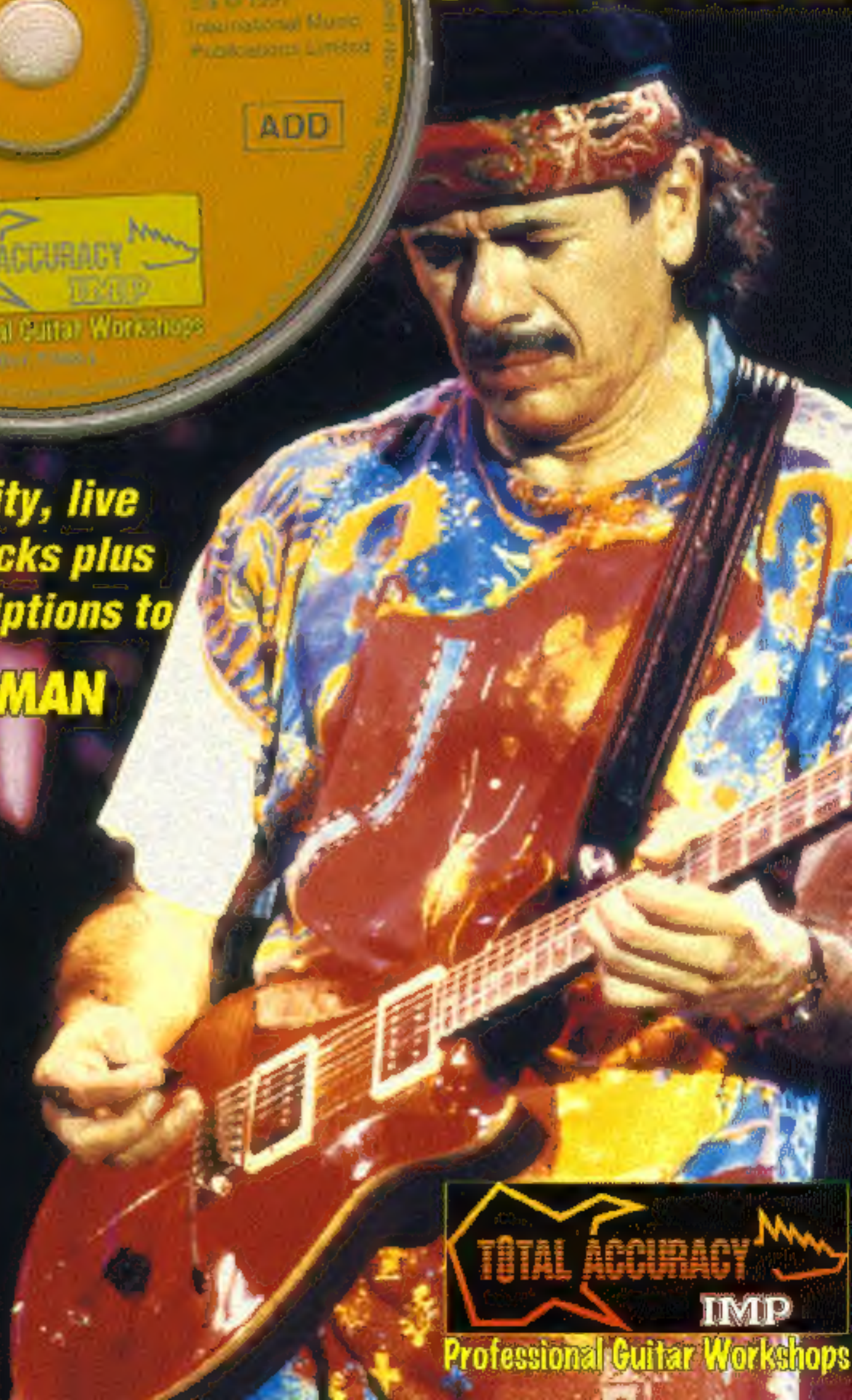
THE HEALER

OYE COMO VA

EUROPA

EVIL WAYS

PERSUASION



JAM JAM JAM

with
**CARLOS
SANTANA**





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ON THE CD

The CD is split into two sections; section 1 (tracks 1-8) is the backing tracks minus lead guitar & vocals, while section 2 (tracks 9-16) is the backing tracks with all guitar parts added, so in addition to the written tab you can hear the rhythm, fills and solos as they should be played!

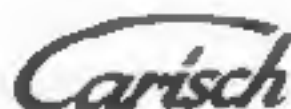


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Music arranged & produced by Stuart Bull and Steve Finch. Recorded at the TOTAL ACCURACY SOUNDHOUSE, Romford, England.
 Stuart Bull: drums, Richard Barrett: guitar, Mick Ash: bass, Pete Adams: keyboards.

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Introduction

The TOTAL ACCURACY 'JAM WITH...' series, is a powerful learning tool that will help you extend your stockpile of licks and fills and develop your improvisational skills. The combination of musical notation and guitar tablature in the book together with backing tracks on the CD gives you the opportunity to learn each track note for note and then jam with a professional session band. The track listing reflects some of Carlos Santana's most popular recordings, providing something for guitarists to have fun with and improvise with, as well as something to aspire to.

The first eight tracks on the CD are full length backing tracks recorded minus lead guitar. The remaining tracks feature the backing tracks with the lead guitar parts added. Although many of you will have all the original tracks in your own collection, we have provided them in the package for your reference. The 'JAM WITH...' series allows you to accurately recreate the original, or to use the transcriptions in this book in conjunction with the backing tracks as a basis for your own improvisation. For your benefit we have put definite endings on the backing tracks, rather than fading these out as is the case on some of the original recordings. The accompanying transcriptions correspond to our versions. Remember, experimenting with your own ideas is equally important for developing your own style; most important of all however is that you enjoy JAM with CARLOS SANTANA and HAVE FUN!

Carlos Santana was the pioneer of Afro-Cuban rock and later brought so many styles into his playing that he is now really quite impossible to pigeon-hole. Carlos broke new ground in the '60s and since then has always been at the apex of the San Francisco music scene. Indeed, almost every well known guitarist cites him as a major influence.

Born on the 20th July 1947, Carlos grew up in Tijuana, Mexico, where he was surrounded by traditional Mexican music which he just could not get in to, much to the disappointment of his father, a traditional street violinist. Later, the Santana family moved to San Francisco where he was introduced to rock and blues, especially the guitar styles of B.B. King and Little Richard and this he did get in to! It was here also that Carlos met keyboard player Gregg Rolie and with him formed The Santana Blues Band in 1967 which was soon completed by Tom Frazer (guitar), David Brown (bass) and Rod Harper (drums), but this line-up was to change frequently. In its original incarnation, The Santana Blues Band was a group of equals with Carlos named as band leader only to satisfy a Musicians Union requirement of the time.

With their name shortened to Santana, their reputation grew steadily resulting in them being signed by Columbia Records and recording their debut album *Santana* in 1969, containing *Evil Ways* and *Soul Sacrifice*. The follow-up album, *Abraxas* included the classic *Samba Pa Ti* and the Peter Green penned *Black Magic Woman*. For the first time Afro-Cuban rhythms were made accessible to predominantly white audiences with the medium being Carlos' relaxed and fluid, although when needed incredibly fiery, guitar work.

Their appearance at Woodstock and subsequent inclusion in the triple album gave Santana their major breakthrough as well as being one of the highlights of the festival. After three hit albums with Santana, Carlos released a live duet album with vocalist and drummer Buddy Miles followed by the fourth Santana album *Caravanserai*. This album marked a definite change of style as Gregg Rolie and Neal Schon left to form Journey and Carlos discovered religion through the teachings of Sri Chinmoy and took an additional religious name - Deavadip - meaning *Light Of The Lamp Supreme*.

It was this that brought Carlos together with John McLaughlin, a fellow Sri Chinmoy disciple. Together they recorded *Love, Devotion, Surrender* a duetted instrumental album. The following year after the release of another Santana studio album *Welcome*, and a *Greatest Hits*, Carlos

teamed up with another devotee, Alice Coltrane, to record the instrumental album *Illuminations*. After two more album releases and some high profile concerts with artists such as Bob Dylan, Stephen Stills, The Grateful Dead and Joan Baez, Santana released a cover of The Zombies' *She's Not There* in 1977 and achieved their biggest U.K. hit.

In a small biography such as this, it is impossible to list everything Carlos has recorded. There have been over 30 releases using just the Santana and Carlos Santana names - that does not include the albums he has guested on! Carlos Santana is one of the most prolific artists to have come from the music breeding ground of '60s California. His history reads like a who's who of music - Carlos' guests and band members have included Michael Shrieve, Tom Coster, Graham Lear and Flora Purim. The lists of shows - in stadiums, small venues and even for charities - Live Aid, disaster benefits, prison inmates, would fill a book on their own.

This book contains eight tracks, some written by Carlos and some not, but all done in that instantly recognisable Santana style. Learn and enjoy!

Performance Notes

Black Magic Woman

Taken from the Peter Green classic, this version has a driving Bossa Nova feel. The intro displays Carlos' unique use of sustain and feedback, squeezing the most from each and every note. This is then followed by a staccato melody line, with not too much distortion, ending with a slow 'rake' across the Dmin7 chord and a pause before the solo guitar comes in. This is played using the neck pickup and starts by playing variations on the vocal melody. As this section continues the improvisation becomes more adventurous, adding a few high register notes with phrases from the D blues scale (D,F,G,G#,A,C).

The chord work is very rhythmic, following an almost 12-bar minor blues progression using Dmin7, Amin7 and Gmin7. This pattern is used through all of the verses.

The main guitar solo has a similar theme to the one at the beginning of the track, but plays through the chord progression twice. This time, as well as melodic experimentation, Carlos uses some unusual rhythms in his phrasing. This kind of playing is sometimes referred to as 'playing across the beat'. Once again the D blues/minor pentatonic scale is used, although there are a couple of references to the D natural minor scale (D,E,F,G,A,Bb,C).

The outro is similar to the intro, using the same type of sustained notes. Generally the dynamics or the amount of distortion present in the guitar tone are changed using the guitar's volume control. This track was probably played on a Gibson Les Paul Special through a modified Fender Princeton or Mesa Boogie amplifier.

Samba Pa Ti

This tune is a mellow instrumental with strong melodic content. The guitar's volume control is frequently used to change the tone of the guitar, varying between a searing lead tone and by contrast a barely audible clean tone.

After the initial statement of the melody a short section follows where the guitar is double tracked using occasional harmony notes. At the end of this section the beat picks up with a double time feel and the melody line becomes more experimental. Throughout this track the scale used is G major (G,A,B,C,D,E,F#).

All through this track classic techniques like string bends, unison bends, and open string pull-offs are used. The guitar was probably a Gibson Les Paul Special with the bridge pick-up

selected and the tone control 'backed off' a little. Once again, the amplifier was probably a Fender Princeton or Mesa Boogie.

She's Not There

This track is in the key of G minor, introducing some solo guitar fills in the second verse. These are improvised from the G minor pentatonic scale (G,Bb,C,D,F), and continue through to the chorus. The solo kicks in using a raunchy sounding 'double stop' lick. The beat picks up a little here and the solo features some fast blues licks with wide string bends, still using the G minor pentatonic scale.

The next solo is played with a shrill sound, through a wah pedal with a short 'slap back' echo. The scale once again is the G minor pentatonic, this time with some tremelo arm effects, usually lowering the pitch rather than using it for vibrato. This track was probably played on a Paul Reed Smith guitar through a Mesa Boogie amplifier.

The Healer

This track was recorded with the revered bluesman John Lee Hooker. It begins with a 'double stop' riff, just on the edge of distortion, and before long Carlos' distinctive solo guitar can be heard improvising around the D minor pentatonic scale (D,F,G,A,C), with occasional references to the D natural minor scale (D,E,F,G,A,Bb,C).

Later in the track the soloing becomes more aggressive, using wah effects and fast picking techniques. Having said this the playing is very soulful and dynamic, in keeping with the Latin-American feel. This track was probably played on an early Paul Reed Smith guitar through a Mesa Boogie amplifier.

Oye Como Va

This track opens with a melody based around the A natural minor scale (A,B,C,D,E,F,G). Behind the verse there is some sparse chord work based around the Amin7 and D chords. After the vocal section there is a solo, again based around the A natural minor scale, occasionally using notes from the A blues scale (A,C,D,Eb,E,G). The solo often makes musical references to the D chord by including an F# which is not in the previously mentioned scales, but is contained in the D chord.

After the final vocal section there is a short solo in a similar style to the first, using repeated melodic themes, playing closely along with the rhythm of the backing musicians. Once again this track was probably played on a Gibson Les Paul Special through a modified Fender Princeton or Mesa Boogie amplifier.

Europa

This atmospheric instrumental features Carlos' searing lead sound, treated with reverb and a short delay. The first solo section is very melodic, using the C natural minor scale (C,D,Eb,F,G,Ab,Bb). Sometimes there is a pentatonic feel about the solo, especially during the last phrase of the first section, but this is not surprising as the C minor pentatonic scale (C,Eb,F,G,Bb) is contained wholly within the C natural minor scale.

The next section is played with a clean sound, through a vibrato or fast chorus effect. This section uses mainly the C minor pentatonic scale. The distorted guitar takes over once again here in a similar vein to the first section, and the feel becomes slightly more brisk. During this outro section the guitar's volume control is used to change the dynamics of the sound; turning down for less distorted parts and up for maximum sustain. This track was most likely played on a Yamaha SG through a Mesa Boogie amplifier.

Evil Ways

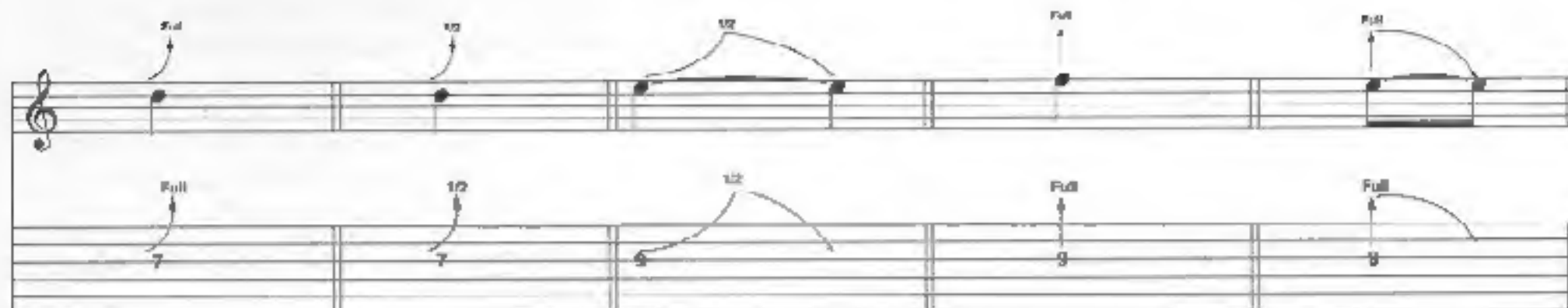
The chord work on this track is played with a very clean sound, which is easily obtained using a P90 or 'soap bar' pickups like Carlos' Les Paul Special. The chord playing is very rhythmic, based around a repetitive groove using Gmin7 and C chords. During the build up towards the solo the guitar's tone becomes slightly more distorted. This was probably achieved by setting the amplifier to a distorted sound, which was then controlled from the guitar using the volume pot. The solo and outro is roughly based around the G minor pentatonic scale (G,Bb,C,D,F), with some occasional passing notes added from outside the scale.

Persuasion

This track is in the key of F minor, an unusual choice for a guitar based band. There is also a recurring modulation to Ab minor which gives a 'dark' overall feel. The sound of the guitar is slightly distorted, but the strength of picking attack varies this throughout the song. The picking and strumming styles are very busy using lots of muted strokes.

The solo appears at the end of the track once again. It is played using mostly the F blues scale (F,Ab,Bb,B^b,C,Eb). After the beginning section of the solo a 'question and answer' phrasing section begins between the lead guitar and the rhythm section. The guitar continues to play the F blues scale even when the backing chord is Ab minor, this creates a distinctly moody sound.

Notation & Tablature explained



BEND: Strike the note and bend up a whole step (two frets)

BEND: Strike the note and bend up a half step (one fret)

BEND AND RELEASE: Strike the note, bend up a half step, then release the bend.

PRE-BEND: Bend the note up, then strike it.

PRE-BEND AND RELEASE: Bend up, strike the note, then release it



QUARTER-TONE BEND: Bend the note slightly sharp

UNISON BEND: Strike both notes, then bend the lower note up to the pitch of the higher one

TREMOLO BAR BENDS: Strike the note, and push the bar down and up by the amounts indicated

HAMMER-ON: Strike the first note, then sound the second by fretting it without picking

PULL-OFF: Strike the higher note, then pull the finger off while keeping the lower one fretted



SLIDE: Slide the finger from the first note to the second. Only the first note is struck

SLIDE: Slide to the fret from a few frets below or above

VIBRATO: The string is vibrated by rapidly bending and releasing a note with the fretboard hand or tremolo bar

TAPPING: Hammer on to the note marked with a T using the picking hand, then pull off to the next note, following the hammer-ons or pull-offs in the normal way



NATURAL HARMONIC: Lightly touch the string directly over the fret shown, then strike the note to create a "chiming" effect

ARTIFICIAL HARMONIC: Fret the note, then use the picking hand finger to touch the string at the position shown in brackets and pluck with another finger

ARTIFICIAL HARMONIC: The harmonic is produced by using the edge of the picking hand thumb to "pinch" the string whilst picking firmly with the plectrum

PALM MUTES: Rest the palm of the picking hand on the strings near the bridge to produce a muted effect. Palm mutes can apply to a single note or a number of notes (shown with a dashed line)

Black Magic Woman

Words and Music by PETER A GREEN

Dm7

Guitar

E B G D A E

1

Feedback (Riv)

H P

E B G D A E

7

Gm6

Dm7

E B G D A E

13

Gm6

E B G D A E

17

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
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[illegible]

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a piano (P) part and a guitar (G) part. The piano part is written on a grand staff with treble and bass clefs. The guitar part is written on a single staff with a treble clef. The score is divided into measures, with chord diagrams and fingerings indicated above the notes. The chords shown are Dm7, Dm7, and Gm7. The piano part includes a triplet of eighth notes in the first measure of the first system. The guitar part includes a triplet of eighth notes in the first measure of the first system. The score is written in a key signature of one flat (B-flat) and a 4/4 time signature.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part (top staff) and a piano part (bottom staff). The guitar part features a Dm7 barre and a Dm7 barre with a Dm7 barre. The piano part includes a Dm7 barre and a Dm7 barre. The score is written in G major and 4/4 time. The guitar part includes a Dm7 barre and a Dm7 barre. The piano part includes a Dm7 barre and a Dm7 barre. The score is written in G major and 4/4 time.

Vocal

Guitar

Got a Black Magic Woman, by
Don't turn your back on me ba

34 96, 97, 89

Am7 **Dm7**

Wo man, by. yes, I've got a Black Ma gie Wo man
by. yes, you got your back on me ba by

37.49.85

Gm7 **Gm7**

got me an blind I can't see that she's a
stop mess ing my heart with you sticks Don't turn your
turn ng my heart with you in to some

40.52.65

Dm7 **Am7** **Dm7** 3rd time to CODA 1

Black Ma gie Wo-man, she's tryin to make a dev il out of me
back on me ba by you just might pick up my magic sticks
need you so bad, Ma ge. Wo man, I can't leave you a look

43.55.91

GUITAR SOLO

LEADER

E
A
D
G
E

EDITORIAL

Evidence

ENDRE

[illegible]

CODA

The Coda section consists of four measures. The top staff is for Guitar, the middle for Piano, and the bottom for Bass. The guitar part features a melodic line with a final chord of F major. The piano part has a simple accompaniment. The bass part includes fingerings and a final chord of F major.

Guitar

P

P

12-10

(10)

(7)

84

[illegible]

104

Samba Pa Ti

Words and Music by CARLOS SANTANA

4

5

6

7

8

9

10

11

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4

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13

Am7

Bm7

P P H H

P P H H

7 5 4 5 7

7

3 4 5 7

7

16

Am7

Full

D

H H P

H H P

7 5 7 6

5

(5)

(6)

4 5 7

4 5 7

19

G

Em

3

sl

3

H P

H P

7 4

3

4 5 7

2 3 2

2

22

D

G

Bm7

3

sl

H

sl

3

H P

H P

7 4 5 7

5 7

4

1 2

2 3 2

3

25

Em

Am7

Full

D

Full

rake

rake

12 12 15

(14) 14 (14) 12

14

5 7 5 7 5

8 5 8

(5)

(8)

7 10

Am7 Bm7 Am7

Full

Full

7 7 4 5 5 4 4 5 7 4 7 6 7 5 7 5 5 0 0 5 0 5

[illegible]

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part (top staff) and a bass part (bottom staff). The guitar part is written in treble clef with a key signature of one sharp (F#). The bass part is written in bass clef. The score is divided into three measures. The first measure is marked with a guitar chord diagram for Am7 and a bass line with fret numbers 10, 15, 5, 7, 5, and 7. The second measure is marked with a guitar chord diagram for D and a bass line with fret numbers 7, 8, and 6. The third measure is marked with a guitar chord diagram for G and a bass line with fret numbers 8, 8, 8, 10, 7, and 10. The guitar part includes various musical notations such as eighth notes, quarter notes, and slurs. The bass part includes fret numbers and a "Pull" instruction for the final note.

43

G Am7 G

Am7 G Am7

G Am7 G

44

Am7 G

52

Am7 G

54

Am7 G

59 60

Am7 Full G

61 62 63

G Am7

64 65 66

G Am7 Full

67 68 69

G Am7

70 71 72

The image shows a musical score for guitar. The top staff is in treble clef, and the bottom staff is in bass clef. The key signature has one sharp (F#), indicating G major or D minor. The melody in the treble clef starts with a 'G' chord and includes dynamics like 'Full' and 'P' (piano). The bass line includes fret numbers (7, 8, 7, 5, 12, 14, 12, 14, 12) and some chords like 'Am7'. The score is divided into measures by a vertical line.

The musical score for 'Elegiac' by John Cage, measures 12-14 and 15-17, is presented in two systems. The first system (measures 12-14) shows a treble clef staff with notes and rests, and a lower staff with numerical sequences: 12, 14, 16. The second system (measures 15-17) continues the notation. Annotations include 'Full', 'P', 'H', 'V2', and 'MI'.

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar staff and a bass staff. The guitar staff has a treble clef and a key signature of one sharp (F#). The bass staff has a bass clef. The score is divided into two measures. The first measure is marked with a "G" chord and contains several chords and fingerings. The second measure is marked with an "Am7" chord and contains several chords and fingerings. The guitar staff includes a "Full" marking and a "P" marking. The bass staff includes a "P" marking. The score is written in a standard musical notation style.

The musical score for 'The Rose Tree' is presented on two staves. The top staff is in treble clef with a key signature of one sharp (F#). The melody is written in a simple, folk-like style with many beamed eighth and sixteenth notes. Above the notes, there are letters 'P' and 'H' indicating fingerings or breath marks. The bottom staff is a single-line bass staff with numbers 1 through 5 indicating fingerings for the left hand. The music is in 2/4 time, as indicated by the '2' and '4' in the bottom left corner.

Am7 P Full G

15 12 15 14 12 15 14 12 15 16 12 15 14 12

Full H

14 12 14 12 12 7 6 5 7 6 5 7 6 5

Am7 G Am7 H H P

12 15 12 12 14 12 14 12

G 1/2 Full Am7 H H P G Full

15 12 15 15 12 14 12 14 12 15 12 15 14

Full P Full P Full P Full P

14 14 12 14 12 14 15 14 12 14 12 12

She's Not There

Words and Music by ROD ARGENT

Keyboard Intro

17

Vocals



No one told me a boy

the way she lied



Well, no one told me a boy

her.

how many people cried,

but it's too

Vocals

C

Cm

Gm

Dm



like to say you're

sor - ry.

how would I know,

why should I care.

Guitar

F
B
B
D
A
E



28

Gm

C

Cm

Bb



Please don't bother trying to find.

bec

she's not there

F
B
B
D
A
E



29

Oh, ——— no ——— bod - y told me a - bout ——— her, ——— what could I do? ———

Full Full Full

Full 3 Full Full

33

Well, no - one told me a - bout ——— her, ——— though they all know. ———

Full Full

Full Full

10 10 15 10 (10)

16 17 15 17 15 17

37

But it's too late to say you're sor - ry, ——— how would I know ——— why should I care. ———

Full Full

Full Full

10 17 (10) 16 17 16 17 (17)

9 5 5 5 2 6 9 (9)

41 42, 73

Please don't both - er my in' to find ——— her, ——— she's not there

Full Full Full

Full Full 3 Full

Full Full Full Full

10 10 10 10 10 10 10 10

17 17 17 15 17

45, 76

* Guitar solo 2nd time

[illegible]

8th

Full

LOCO

Full

(16) 18 18 18 18

10 15 17 15 10 17 15 15 17 16 17 15 17 17

17 17 17 17 17

EBDIAE

70

CODA

there

88

Wwah wah + clapback echo
(approx. 100ms)

80

49

98

103

202

Words and Music by CARLOS SANTANA,
CHESTER THOMPSON, JOHN LEE HOOKER and
ROY ROGERS

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the song, and the second system contains the next two measures. The melody is written on a treble clef staff, and the bass line is on a bass clef staff. The key signature is one flat (B-flat), and the time signature is 4/4. The melody features a mix of eighth and sixteenth notes, with some measures containing triplets. The bass line consists of a simple harmonic accompaniment. The score is labeled 'Full' at the beginning of the first measure, indicating the full version of the song. The title 'The Rose Tree' is written in a decorative font at the top of the page.

[illegible]

53 It can heal you. heal you, yeah, yeah. Heal me, heal me to

57 heal me I was down, I was down. Heal me

61 No. no. no. no. no. no. Yes it is, yes it is. (spoken) Look now My wo-man left me

65 The Blues healed me My wo-man left me left me ear ly one morn ing.

69 The blues heal, heal, heal me, heal me. Yeah, yeah. Lo,

73 lo, lo, lo, lo, lo, lo, lo - ly. (spoken) My be-by. Blues. The blues

77 is the hea ler. Blues, blues is the hea - ler, hea - ler.

vocals
81 It healed, healed. healed. healed.

Guitar
81 P H P P P Full Full

10 13 10 12 13 12 10 12 10 13

* With wah wah

heal, heal, heal, heal, heal, healed

* Vocal Art Lib to end

54

Guitar

55

56

57

58

(8va) -----

Full Full Full Full Full

Full Full Full Full Full

20 20 20 20 20 (20) 17 20 16 20 18 20

96

(8va) -----

P Full Full

10 10 10 10 10 10 10 10 10 10 10 10

99

(8va) -----

Full Full Full Full Full Full Full Full

10 10 10 10 10 10 10 10 10 10 10 10

102

LOCO

Full P Full

10 10 10 10 12 10 12 12 10 12 10 12

104

P Full P Full P Full

10 10 10 10 10 10 10 10 10 10 10 10

108

100

EDGE
G
A
E

112

EDGE
G
A
E

(QW)

Loco

118

EDGE
G
A
E

118

EDGE
G
A
E

121

EDGE
G
A
E

Keyboard Outro

16

Oye Como Va

Words and Music by TITO PUENTE JR

ORGAN INTRO 8 **Am7** **D9** **Am7** **D9**

Vocal

Guitar

ORGAN

1 8.13

Am7 **D** **Am** **D** **Am**

17

Am7 **D9** **Am7** **D9**

Oy e co mo va, du ril mo. Hac eo pa go zar. ma is a.

21,25

GUITAR SOLO 1

Am D Am

29

Am7 D9 Am7 D9

33

Am7 D9 Am7 D9

37

Am7 D9 Am7 D9

41

Am7 D9 Am7 D9

45

48

Chords: Am7, D9

Techniques: P, T, H

Am7 D9 Tacet Play 3 times Am7 D9 Play twice

Chords: Am7, D9

Techniques: Play 3 times, Play twice

Am Am(maj7) D9sus4 D9 Am Am(maj7) D9sus4 D9

Chords: Am, Am(maj7), D9sus4, D9

Dynamic: mf

Instruction: let ring whenever possible

Am7 Am(maj7) D9sus4 D9 Am Am(maj7) Am7 Am6 3

Chords: Am7, Am(maj7), D9sus4, D9, Am, Am(maj7), Am7, Am6

Dynamic: f

Techniques: 3 (triplet)

Organ Solo (Org. tacet last 2 times) Am7 D9 Play 13 times Am D Am

Chords: Am7, D9, Am, D, Am

Dynamic: mf

Instruction: Continue sim.

Techniques: Play 13 times

Vocals

Am7 D9 Am7 D9

Oy a co mo va, mu xic mo. Que no pa ga zar mu a cu

Guitar

96.100

Gtr II

D7 (no 3rd)

104

Gtr I

Am7 D9 Am7 D9

108

Am7 D9 Am7

112

Am7 ^{8va} Full - - - D9 Loco Full Am7 Full D9 Full Full 1/2 Full

116 117 118 119 120

Am7 D9 Am7 D9

121 122 123 124 125

Am7 D9 Am7 D9

126 127 128 129 130

Am7 D9 Am7 D9

131 132 133 134 135

Gtr II Am D Am D Am

136 137 138 139 140

Europa

Music by CARLOS SANTANA
and TOM COSTER

W/distortion + Chorus effect

mf

* Bb7sus4

Bb7

Ebmaj7

Chords played by organ

Abmaj7

G7sus4

G7

Cm

Tacet

Bb7sus4

Bb7

Ebmaj7

Abmaj7

G7sus4

G7

Cmaj7

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar staff with a treble clef and a bass staff with a bass clef. The guitar staff has a key signature of one flat (Bb) and a 4/4 time signature. The bass staff has a key signature of one flat (Bb) and a 4/4 time signature. The score is divided into three measures, each with a chord symbol above it: A11b7, G7sus4, and G7. The guitar staff has various annotations, including "Full", "P", "H", "p", "3", "p", "P", "sl", "Full", "P", "Full", and "Full". The bass staff has various annotations, including "Full", "Full", "Full", "Full", "P", "P", "H", "P", "P", "P", "sl", "Full", "P", "Full", and "Full". The bass staff also has fret numbers written below the staff, including 10, 10, 10, 10, 11, 10, 11, 10, 10, 10, 12, 10, 9, 7, 11, 8, 10, 9, 10, and 10.

Cm **Clean tone whist chorale/vib** **Tacet** **Bb7sus4**

The score is for a piece titled "Clean tone whist chorale/vib". It is written for a whistle (treble clef) and vibraphone (bass clef). The key signature is C minor (Cm). The tempo is marked "Tacet". The vibraphone part features a series of chords and single notes, with some notes marked with "H" (harmonic). The score is divided into two systems. The first system covers measures 1 to 10, and the second system covers measures 11 to 20. The vibraphone part includes a series of chords and single notes, with some notes marked with "H" (harmonic). The score is divided into two systems. The first system covers measures 1 to 10, and the second system covers measures 11 to 20.

Tacet **Bb7sus4** **Bb7**

33 34 35

Ebmaj7 **Abmaj7** **G7sus4**

36 37 38

G7 **Cmaj7** **Tacet**

39 40 41

Fm7 **Bb7** **Ebmaj7** **Abmaj7**

42 43 44 45

42 + return to original distorted sound

G7sus4 **G7** **Cm7**

46 47 48

Musical score for guitar and bass. The guitar part (top staff) features a melody with chords Fm7, Cm7, and Fm7. The bass part (bottom staff) provides a harmonic accompaniment with fret numbers indicated below the notes. The score is divided into three measures.

Musical score for guitar and bass. The guitar part is in C minor, featuring a sequence of chords: Cm7, Fm7, Cm7, and Fm7. The bass part is in C minor, featuring a sequence of chords: (13), (13), 13, (13), 11, 11, 11, 11, 11, 11, (11, 8, 8), 11, 11, 10, 10, 8, 10, 8. The score is labeled "E B G D A F" on the left side.

64

Cm7 Fm7

Handwritten notes: (8) 9 8 10 8 10 0 10 7 8 10 0 10 8 8 0 0 0 0

Handwritten notes: 10 10 10 11 8 8 0 0 0 0

65

Cm7 Fm7

Handwritten notes: (8) 8 8 10 8 10 0 10 7 8 10 0 10 8 8 0 0 0 0

Handwritten notes: 10 10 10 11 8 8 0 0 0 0

66

Cm7 Fm7

Handwritten notes: (8) 8 10 8 10 0 10 7 8 10 0 10 8 8 0 0 0 0

Handwritten notes: 10 10 10 11 8 8 0 0 0 0

67

Cm7 Fm7b9 Full Fm9/Bb

Handwritten notes: (12) 0 11 10 10 (19) 11 (11) 11 11 12 (13)

Handwritten notes: 10 10 10 11 8 8 0 0 0 0

Evil Ways

Words and Music by SONNY HENRY

Percussion Intro approx. 1 Bar **Gm** **C** **Gm** **C** **B>** **Gm** **C** **Gm**

VOCAL

Guitar

BASS

1

C **Gm** **C** **Gm** **C**

You got to change your evil ways, be - by

BASS

2

Gm **C** **Gm** **C** **B>** **Gm**

be fore a start lov - ing you. You got to change. be

BASS

3

C

Gm

C

Gm

C

by,

and ev 'ry word that I say is true You got me

E
B
C
D
A
E

11

Gm

C

Gm

C

Gm

C

run nin' and hi - dis' all o - ver town. You got me snea - kin' and a peep - in' and

E
B
C
D
A
E

14

Gm

C

D7

D7

nin nin me down. This can't go on. Lord knows you got to

E
B
C
D
A
E

17

Gm

C

Gm

C

Gm

C

Gm

change.

be by.

ha

E
B
C
D
A
E

20

by When I come home ba ha,

23 24.00

Gm C Gm C C13 Gm C Gm

my house is dark and my pants are cold You hang a round, ha

26.82

Gm C Gm C Gm C

by, with Gene and Joan and a who knows who. I'm gettin

28.86

Gm C Gm C Gm C

ti - red of wait - in' and look in a round. I'll find some bo - dy. that won't make me

32.68

Gm C D7 TO CODA

feel like a clown. This can't go on Lord, knows, you got to

35 71

ORGAN SOLO

Gm C Gm C Gm Gm C Gm Gm C **Play 8 times**

40, 42, 44, 46, 48, 50, 52, 54

* Rhythm guitar continues sim.

Gm C Gm C **D.S. al Coda**

When I come

58

CODA **N.C Gm C7**

Yeah, yeah, yeah?

73

72

Gm C7 Gm C7 Gm C7

He, he,

75

GUITAR SOLO

Gm C Gm C Gm C

78

Gm C Gm C Gm C

81

Gm C Gm C Gm C

84

Gm C Gm C Gm C

Words and Music by GREGG ROHIE

Words and Music by GREGG ROHIE

[illegible]

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Fm Bb Fm7 Am

self You got per sud silu

1

Fm Bb Fm7 Fm Bb Fm7 C Bb

3

can I help my self Some thing a hour you ha by

4

Ab G Ab Fm Bb Fm7 Fm Bb Fm7

Keeps me from gi it to some bod y else Yeah. oh how the

17

Fm Bb Fm7 Fm Bb Fm7 Fm Bb Fm7

3

way you walk now now now ha by you put me n a daze at the

20

Fm Bb Fm7 Abm

time _____ The look that you got for me. ba by, like the

23

Fm Bb Fm7 Fm Ab C Bb

de vil in dis guise Some-thing a bout you ba by

29

Ab G Gb Fm Bb Fm7

You're mine you're mine it's a kind

35

Fm Bb Fm Bb Fm Bb Fm Bb

PM PM PM PM

32

GUITAR SOLO I

Musical score for "The Rose Tree" in G major, 3/4 time. The score is written for a single melodic line on a treble clef staff. The melody is simple and consists of 12 measures. The first measure is a whole note G4, followed by a half note A4 in the second measure. The third measure contains a quarter note B4, a quarter note A4, and a quarter note G4. The fourth measure is a half note F#4. The fifth measure is a whole note E4. The sixth measure is a half note D4. The seventh measure is a quarter note C4, a quarter note B3, and a quarter note A3. The eighth measure is a half note G3. The ninth measure is a whole note F#3. The tenth measure is a half note E3. The eleventh measure is a quarter note D3, a quarter note C3, and a quarter note B2. The twelfth measure is a half note A2. The score includes dynamic markings: *p* (piano) at measures 4, 6, 8, and 10. There are also phrasing slurs over measures 3-4, 5-6, 7-8, and 9-10. The key signature has one sharp (F#), and the time signature is 3/4.

The musical score for 'Feedback (2nd)' is written for guitar and bass. The guitar part (top staff) features a melodic line with eighth notes and quarter notes, marked with 'Full' and 'Feedback' annotations. The bass part (bottom staff) provides a rhythmic accompaniment with eighth notes and quarter notes, also marked with 'Full' and 'Feedback' annotations. The score is divided into two measures, with a double bar line separating them. The tempo is marked '62'.

Vocals

Abm

Fm

Bb Fm

Oh, the spell you put on me is just like the haze

Guitar

E

4

4

4

0

45

Fm

Bb

Abm

I can't keep the rain from com - in' down.

Look out now. I can't get out from

E
B
G
D
A
E

49

Fm

Bb

un - der,

but I would-n't want to ev - en if I can.

E
B
G
D
A
E

51

C

Bb

Ab

G

Gb

Some- thing a - bout you be - by.

make me feel, make me feel like a

E
B
G
D
A
E

54

Fm

Bb Fm7

man.

E
B
G
D
A
E

56

Full

REGIONS

EDGE

ECONOMY

PROGRAM

F
E
C
U
N
D
U
M

Am Fm

72

75

77

Fm Bb Fm7

80

Fm

82



Carlos Santana's instantly recognisable guitar style brought the rhythms of Afro-Cuban music to generations of people who might otherwise never have heard them. His soulful playing has inspired guitarists the world over for the last three decades, and continues to do so today.

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